

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
JANUARY NINETEEN THIRTY-SEVEN



"ST. FRANCIS AND THE SKULL" BY EL GRECO (DOMENICO THEOTOCOPULI), SPANISH,
1541-1614. THE ROBERT ALEXANDER WALLER MEMORIAL FUND

VOLUME XXXI

NUMBER 1

THIS ISSUE CONSISTS OF THREE PARTS OF WHICH THIS IS PART I.

AN EL GRECO AND A VELASQUEZ

AT THIS very moment when the art of Spain is in jeopardy and newspapers print word of loss and destruction, the Institute is fortunate to be able to announce the purchase of paintings by two of Spain's greatest men. El Greco's "St. Francis with the Skull,"¹ and Velasquez' "The Maidservant"² not only supplement other works by these masters in the Spanish gallery, but each is a significant canvas in which we may trace the characteristics and aspirations of its artist.

Today, after long neglect, El Greco is so fervently admired that he is sometimes elevated above criticism. The public, standing before his apparition-like "View of Toledo" or one of his saints in ecstasy, is willing enough to connect such intensity of feeling and pictorial means with "Spanish mysticism" and let it go at that. To most people, El Greco is easily "the most Spanish of the Spaniards." But the more one studies

the artist, the more complex the problem of his style becomes. Lately, scholars have been examining the Cretan background; we know that Domenico Theotocopuli was born in Candia in 1541 and undoubtedly first practised ikon-painting in a school that was attempting to expand its rigid formalism with the widened palette and newer brushwork of Venice. Critics versed in Byzantine art rightly point out certain Oriental qualities persisting in El Greco's Italian period and emerging forcefully in Spain. In our canvas we can see even under the blurred, sensitive edge of his forms a strong linear pattern, undoubtedly reminiscent of the contour lines of the ikon. A system of long arcs, beginning on the left of the figure, binds vibrant surfaces together and is met on the right by a series of oblique thrusts made by edges of the ground, the rock, the cross bar of the crucifix and the upper wall of the cave where it touches the sky. Also deriving from Eastern practice is the peculiar cold, slate grey that covers so much of the canvas while the strange streaks of light that move in a definite rhythm over dark masses may be thought of as conventional Byzantine high-lights liberated and made fluid. Most Oriental is the definite lack of deep space. Instead of receding into distance the lines, masses, and colors tend to play in a nervous pattern fairly close to the surface of the canvas and with a definite upward movement.

Our "St. Francis" is marked, too, by El Greco's allegiance to the current Italian style of Mannerism. The Mannerists wished to create an "artistic" art; their compositions were full of exaggerated gestures, twisted poses, unusual lighting (taken over from the Dutch) and rich Venetian color. Here the elongation of the figure, the pulled-out hands, the narrowed head,

¹ Oil on canvas, 36 15/16 x 29 3/4 inches. Signed (in Greek): 'Domenikos Theotokopoulos, (. . . indistinct second line.) Formerly in the collections of Don Clemente de Velasco, Madrid, and Durlacher Bros., New York. It was exhibited at The Prado, Madrid, 1902, No. 47. Literature: M. B. Cossio, *El Greco*, 1908, II, p. 576, No. 139; A. L. Mayer, *El Greco*, 1926, p. 42, No. 267. Cossio dates it 1594-1604. Mayer, 1590-92. Eleven versions (some of them certainly workshop) of the composition are listed by Mayer. Purchased from the R. A. Waller Memorial Fund.

² Oil on canvas, 24 3/4 x 41 inches. Formerly the property of a private collector, Zürich; Dr. L. v. Buerkel, Munich; P. Bottenwieser, Berlin; Goudstikker, Amsterdam. It was exhibited at the Rijksmuseum, Amsterdam in 1929, No. 121 of an "Exhibit of Old Masters." Literature: A. L. Mayer, *Dev Ciccone*, XIX (1927), 562 (reproduced), 563; Mayer, *Velasquez, A Catalogue Raisonné of the Pictures and Drawings*, 1936, p. 24, No. 103 and Pl. 30. A replica (formerly considered as a school work by Mayer but now accepted by him as genuine) is in the collection of Sir Alfred Beit, Lond. The Beit picture has a small composition of "Christ at Emmaus" let in at the upper left. Mayer suggests that the well known "Two Young Men at Table" in the collection of the Duke of Wellington, Apsley House, London, is possibly a companion piece to our picture. A replica of the Wellington picture is said to exist in a private collection in Seville and Mayer believes this may be the pendant to the Beit version. The Institute Velasquez was acquired through the R. A. Waller Memorial Fund.

and indeed, the whole pose of the Saint remind us not only of the Byzantine proportions but strikingly of current Florentine and Roman modes. Mannerism was a courtly style; always in El Greco one feels a sensitive and aristocratic approach which undoubtedly made such an artist as Parmigianino appealing to him.

Most important as influencing all of El Greco's art was, of course, his sojourn in Venice as a pupil of Titian. The great altarpiece of "The Assumption of the Virgin," today in the Institute, was the first commission he received in Spain. Painted in 1577 for the reredos of Santo Domingo el Antiguo in Toledo, it clearly attempts to rival Titian's "Assumption" in the Church of the Frari. But there are other Venetian elements in El Greco's style as well. As Oskar Hagen has just shown,³ the "Assumption" is closely related to a color sketch by Tintoretto in Vienna; moreover its stately movement as well as its color chord and silvery illumination owe something to Veronese. Already by 1577 one may note that El Greco has "modernized" the brushwork of the earlier painting by Titian. Broad sweeps of the brush and splashes of cold light suggest that expressive use of surface and chiaroscuro that form the basis of El Greco's latest, most daring experiments. Our new canvas of "St. Francis" shows again with what originality the painter employs the brushwork of Venice to increase his intensity. We tend to think of El Greco most often in terms of brilliant hues arranged in a strange harmony which owes more to the East than to Italy, but at times he deliberately creates chiefly in greys. The grey robe of the Franciscan here becomes a color symbol as valid as the gorgeous red vestments of Cardinal Guevara in his portrait in the Metropolitan Museum. El Greco refines and varies the grey in an astonishing manner; all neutral tones are made more lively by being applied over a brown undercoat, but whenever this brown, say in the figure, begins to grow too

warm, the artist chills it with a steely grey. Warm and cool, the greys of the costume melt into one another, forming a perfect contrast to the three elaborated sections of the painting, the Saint's hands, face, and the crucifix. These passages are developed with more detail (it is characteristic of El Greco to make the crucifix the warmest of the three and therefore the most "living"). A grayed yellow, modeled with black and white strokes and accented with touches of rose violet, appears in the face and crossed hands. The minor notes of color, such as the yellow-green in the book and ivy branch, the tan in the skull and the reduced blue in the sky seem definitely subordinate to the use of monochrome, yet so subtle is the manipulation of greys, that these few hues add a sense of coloration to the whole.

In Venice and in Bassano, where he probably worked with the famous artist family of that place, El Greco learned how to apply his paint so as to give this sense of quivering life. The arbitrary use of light and dark—we can see here how he suddenly hollows out a form or reveals a gleaming edge—and rhythmic drawing grew stronger. As he progressed, he came to depend less on the actual world; he was wholly concerned with the world of his inner vision. His conception of St. Francis is in line with this later development. El Greco takes a Saint, who in Italy even under the exaggerated manner of the Counter-Reformation is ordinarily depicted as human and creates an emaciated and half-transparent phantom lit within and without by spectral radiance. The skull is perhaps the clue to this ashen vision. El Greco's saints often meditate upon death and the livid greys and whites that play over them belong to that world of death and transfiguration which he celebrated in his masterpiece, "The Burial of Count Orgaz."

If El Greco blends in his art the mystical traditions of the Orient with the new realistic impulse of Venice and Rome, if he unites both Byzantine and Italian Mannerism, this does not explain his genius. His genius lay in his transcending visions and an ability to put them on canvas. "The

³ *Patterns and Principles of Spanish Art* (University of Wisconsin Studies in Language and Literature, No. 38), Madison, Wisconsin, 1936, p. 117.



"THE MAIDSERVANT" BY DIEGO SILVA Y VELASQUEZ, SPANISH, 1599-1660. THE ROBERT ALEXANDER WALLER MEMORIAL FUND

Assumption of the Virgin," one of the great paintings of the world, shows magnificently the more concrete side of El Greco. "Saint Francis and the Skull" gives us his development some fifteen or twenty years later, when, renouncing exterior grandeur, he prefers to create an unforgettable vision.

Even before he died in 1614, El Greco's popularity declined. The Spanish who admired the tension of his style, finding a parallel to Jesuit emotionalism, could not follow the otherworldliness of his final conception. At that moment Spain, too, was undergoing a decided revulsion against the Mannerist tradition in all art forms. The new attitude of the seventeenth century was towards realistic subject matter, developed tangibly and simply. The ornate intricacy of such painters as Juan de Juanes and Morales gave way to the sculptural realism of Zurbarán and the objective realism of Velasquez.

Velasquez himself early defended his renderings of genre subjects by stating that he "would rather be the first in these rough studies than the second in those delicacies" (i. e. Mannerist performances). Between the years of 1613 and 1618 when he was apprenticed to Francisco Pacheco, his teacher and future father-in-law, Velasquez worked vigorously at the model, making as

Pacheco tells us "many studies of heads in charcoal and silver-point on blue paper." During this period Velasquez did a number of "kitchen-pieces" (*bodegones* is the Spanish word for them), one of the subtlest of which has just been bought by the museum. "The Maidservant" shows a kitchenmaid (thought by some to be a mulattress) in half-figure standing behind a table on which are spread the favorite objects of other still life passages in this early period.

At this time Velasquez, who could not have been over twenty or twenty-one, was almost entirely concerned with modeling in the round. The new emphasis on light and dark which Caravaggio (and Ribalta before him, according to the researches of Dr. Hagen) had introduced into painting were readily adapted by the young artist to give the illusion of solid objects in space. The composition is so carefully thought out as to be almost inflexible, figure and still life being subjected to the same sharp and severe scrutiny. The painting is dark, with darker shadows, this lowering of value aiding in unity by reducing the problem of too many color relations. The geometric plan is obvious, a group of spheres made by the shapes of pan, jar, the body and head of the figure, jugs, saucers, mortar and basket, skillfully varied in proportion and texture

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"THE MAIDSERVANT." ANOTHER VERSION IN THE COLLECTION OF SIR ALFRED BEIT, LONDON.

to avoid monotony, and linked through overlapping. Upon the three-dimensional rendering of these objects Velasquez bends his whole attention. Illumination from the left rounds and defines; high-lights, most carefully studied, give an occasional flicker of animation. The chief contrast throughout, if we ignore the play of drab olive green in the blouse of the figure with the subdued red of the skirt, is the spotting of whites against the dark, brownish black of the background. These accents occur significantly as a frame round the figure in the center and in the section on the right.

If Velasquez' brushwork displays little of the suave magic of later years, it is here sober and masterly. The interior of the brass pan, the glazed two-handled jar, the decorated jug are passages so fastidiously painted that the eye takes unusual pleasure in them. At this period, whether Velasquez was catching the sheen on a brass mortar or differentiating the texture of the yellowish basket which hangs over it, he seems to project a part of himself into these simple objects. Later, with all his dazzling technique and more brilliant color, the personality at times seems deliberately left out; the result has become a court gesture. Later of course, as August Mayer remarks, Velasquez gives up this desire to impress us with the solidity of things; he flattens out his planes; colors float across the surface,

light and shadow glide, the whole conception has the power of a superior illusion of life. In certain ways Velasquez' early style of concentration on the roundness of objects prevented him from achieving unity. This sharp relief separates the atmospheric flow from spot to spot in a canvas. Like Manet (who learned from him), Velasquez, two and a half centuries earlier, discovered that to obtain an *impression* of nature, one might best reduce nature to a series of flat color areas controlled and varied by an exquisite scale of greys.

Was Velasquez influenced by El Greco? Did the creator of apocalyptic visions affect the cool young impressionist? Battles are still being waged over this point but there is little doubt that in certain works Velasquez was attempting to gain both the heaven of El Greco and the earth of his own eye. A canvas like "St. Ildefonso Receiving the Chasuble" seems to prove this. But Velasquez finally rejected the fervid exaltation of "The Greek from Toledo." What he retained was something of his sensitive handling of paint. El Greco's inspired streaking of pigment he reduced to realistic terms but in Max Epstein's "Queen Isabella" (known to Chicago through exhibition here) we find it lighting up a curtain in the background and glowing with cold intensity on the royal bodice.

DANIEL CATTON RICH

THREE CHINESE BRONZES

WITHIN the last few months three bronzes have been added to the Institute Collections, two of these to the Lucy Maud Buckingham Memorial Collection, and the third the gift of Miss Naomi Donnelley.

The larger of the Buckingham bronzes is a *tsun* of a rather ornate type (height, $11\frac{1}{16}$ in., diameter $8\frac{1}{2}$ in.), handsome in proportion and silvery in sheen, as the corrosion of burial did not change the original silvery color of the bronze. Great skill is shown in the handling of the design motives. The four vertical flanges, as is usual in bronzes of this period, are cut into hook-like crockets, very crisp in appearance. The character of the profile was keenly felt by the designer who has treated all the forms which enliven the surface with a harmonizing repetition of similar crocketed contours, almost Gothic in nature, but the

forms themselves, suggesting imaginary animals, are sprightly and very much alive. Not an outline sags, not a curve but indicates a springy vivacity. The execution is of the finest. Not only are the decorating forms firmly and subtly modeled, but the pattern of spiral lines which generally forms the groundwork of the decorations is unusually cleanly executed and shows, as may be seen in the illustration, a great variety of treatment as it follows the contours of the leaf-like decorations in the upper register. There is an inscription of five characters on the inside of the bottom.

Recent excavations at Anyang, the fourteenth century (B. C.) capital of the Shang Dynasty, by the Academia Sinica have brought to light much material which is being carefully studied by Chinese scholars and their western colleagues, and which promises already to throw a flood of light upon the dating of Chinese bronzes and possibly the meaning of many of the decorative motives. So much of this material is not yet available that speculations as to accurate dating and analysis of the decorative motives would in all probability be of little value. We can say that this ceremonial beaker dates probably from the early part of the Chou Dynasty (1122-255 B.C.), and that the leaf-like decorations mentioned seem to have had their origin in the cicada which was used for ritualistic purposes in the burial of the dead. The contour of the cicada is clearly seen although it is now composed of two opposed, dragon-like animals.

All of these ceremonial bronzes were cast for ritualistic use and generally bear inscriptions of a dedicatory nature. They were employed



BRONZE BEAKER (TSUN), CHOU DYNASTY. THE LUCY MAUD BUCKINGHAM COLLECTION

in ceremonies whose purpose was the perpetual well-being of the donor in the spirit world.

The second Buckingham bronze is a very unusual type both in form and size. (height, $6\frac{1}{4}$ in., length, $5\frac{1}{4}$ in.) It is most closely related to several owls in well-known collections which stand erect, resting upon feet and highly conventionalized tail-feathers. The heads of these owls form lids to the vessels, removable at the neck, and they are called *tsun* like the piece above described, for their purpose was apparently the same. This little creature, much smaller than the usual type of owl, does not stand erect, and has his head fixed very firmly upon his shoulders. His back and upper wings form a neatly fitting lid. His ears resemble a type of horn frequently seen on early bronze animals, and there is a pair of small knobs that might be called secondary ears or horns. His use is not easily guessed as he does not seem to be well adapted for holding or pouring liquids, and could hardly be drunk from. Long burial has greatly altered the composition of the bronze and resulted in a yellowish brown patination which penetrates the surface to a considerable depth. The usual forms of decoration are combined with a scale pattern indicating feathers, and the entire effect is very compact and satisfying. It too is probably an early Chou piece.

The third bronze is a type called *hu* (height, $12\frac{3}{4}$ in., diameter, $7\frac{3}{4}$ in.), complete with its lid, which in the majority of cases is missing. It was used for the storage of wine, and it is thought that the rings on the cover were used to attach cords for tying it down. It is distinctly later in date and different in style than the other bronzes here mentioned, and is typical of



CEREMONIAL BRONZE VESSEL IN THE FORM OF AN OWL. CHOU DYNASTY. THE LUCY MAUD BUCKINGHAM COLLECTION



BRONZE JAR (HU) WITH LID. T'SIN TYPE, MIDDLE CHOU DYNASTY. GIFT OF MISS NAOMI DONNELLEY

a style called Ts'in or Huai Valley (since many similar bronzes have been found there). Such bronzes bear decorations in low flat relief, almost of an engraved character, and with little variation of form. A covered tripod jar (*ting*) in the Buckingham Collection bears similar decoration and must be of approximately the same date, perhaps fifth century B.C. This jar bears every indication of recent excavation, and has only recently come from China. It will be interesting to compare it with two larger gilt bronze *hu* in the Buckingham Collection which are of later date (Han Dynasty B.C. 225—221 A.D.) These are more elaborate in form and have lost their lids. Another *hu* in the Buckingham Collection, also without a lid, is of practically the same shape, although its decoration, panels of inlaid animal forms, is totally different, and it too is probably a little later.

As more and more Chinese bronzes are becoming better known it is seen that the fundamental forms are few, but that they may be handled in a variety of ways, as musicians write variations on a theme. In some of the variations it is difficult to recognize the parent theme. We are fortunate in having a variety of both *tsun* and *hu* in the Institute collections, each example interesting for its own design.

CHARLES FABENS KELLEY

GOODMAN THEATRE

ON JUNE 18th, 1936, amidst an adoration, which is almost akin to worship, Aleksei Peshkov was carried to his last resting place. With the passing of this man, better known under his nom-de-plume, Maxim Gorky, the entire world, as well as Russia, has lost its greatest contemporary literary artist, and no worthy successor may be said to have appeared on the horizon.

The passing of Gorky deserves commemoration and the theatre may do it best by presenting "The Lower Depths," which was first brought to the attention of American audiences by the Moscow Art Players, who were the first to present the play in

the theatre. The play is one of the finest examples of Russian realism, which is characterized not only by the gloominess which is proverbially ascribed to it, but also by the ability of the author to see light in the gloom and of beauty in the morass in which the misfits of society find themselves.

"The Lower Depths" is one of the Theatre classics—perhaps not of the same level of excellence as the tragedies of the Greeks or of Shakespeare—but second in significance only to those finest pieces of the theatre. And in a deep sense it is perhaps more of the stuff of life as we know it.

The play will be performed on January 11th, 12th, 13th, 14th, 15th, 16th, 18th, and 19th, with a matinée on the 14th. Tickets are available now.

The current play of the Children's Theatre is "Little Black Sambo." It was produced because the story, on the evidence of librarians, is more in demand than any other. The delightful dramatization is the work of Charlotte B. Chorpennig. Performances of the play will be given every Saturday afternoon at 2:30 P.M. until January 23rd. On Saturday January 30th, a dramatized version of Mark Twain's "The Prince and the Pauper" will open, to run through the month of February.

A GREAT TITIAN

"THE Education of Cupid," one of Titian's greatest allegorical compositions, painted in the decade of 1550-60, has been lent to the Institute by Mr. and Mrs. Charles H. Worcester. The painting, which bears connections with similar subjects in the Louvre and Borghese Galleries, was formerly in the possession of Lord Wemyss at Gosford House, Scotland, and was rediscovered about 1930. During the last summer it has been on view at the Cleveland Museum of Art during their "Twentieth Anniversary Exhibition" where it aroused great enthusiasm.

It is now appropriately installed in Gallery 45 along with other Venetian paintings of the sixteenth century by Titian's contemporaries, Tintoretto, Veronese and Moroni in the Worcester Collection.

PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

JANUARY, 1937

VOL. XXXI NO. 1

WINTER PROGRAM OF LECTURES BY DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

(Unless otherwise stated, the programs are given by Dudley Crafts Watson)

Change of address—Members are requested to send prompt notification of any change of address to Guy U. Young, Manager, Membership Department.

A. A CLINIC OF GOOD TASTE

DUDLEY CRAFTS WATSON. MONDAYS 2:30 P.M. Fullerton Hall.

Practical answers to problems of home decoration and the uses of the Fine Arts.

- JANUARY 4—Lessons from Germany. 11—Lessons from France. 18—Lessons from England. 25—Lessons from Sweden.
- FEBRUARY 1—Periods and How to Mix Them. George Buehr. 8—Planning a Room. George Buehr. 15—The Romance of Furniture Through Five Centuries. Amy Noble Maurer. 22—Good Taste in Gems and Metal. Frank Gardner Hale.
- MARCH 1—Good Taste in Chairs. 8—Good Taste in Couches. 15—Good Taste in Tables and Mirrors. 22—Good Taste in Fabrics. 29—Good Taste in Rugs.

B. EVENING SKETCH CLASS FOR NOVICES

MONDAYS 6:00 to 7:45 P.M. Fullerton Hall.

Mr. Watson and Mr. Buehr. This is a class for those who have never tried to draw and a practice hour for accomplished artists. Sketching materials at a nominal cost. January 4 through May 10.

C. GALLERY TALKS ON THE PERMANENT AND LOAN COLLECTIONS

GEORGE BUEHR. TUESDAY, 12:15 NOON.

- JANUARY 5—The Florence Dibell Bartlett Collection of Guatemala Crafts. 12—The Goya Prints. 19—The George Bellows Drawings. 26—The Whistler Etchings. George Buehr.

KEY PICTURES OF THE RENAISSANCE AND AFTER

- FEBRUARY 2—Titian—Education of Cupid. 9—Caravaggio School—The Resurrection. 16—El Greco—Assumption of The Virgin. 23—Tiepolo—Armida and Rinaldo.
- MARCH 2—Hubert Robert—Views of Rome. 9—Rembrandt—Girl at Open Half-Door. 16—Reynolds—Lady Sarah Bunbury. 23—Boutet de Monvel—Joan of Arc. 30—Seurat—La Grande Jatte.

D. SKETCH CLASS FOR AMATEURS

FRIDAYS, 10:00 to 12:00 NOON. Fullerton Hall.

Mr. Buehr. This class continues the work of the past years, but is also open to those who have never attempted self-expression through drawing. Criticisms are given weekly and home work is assigned and credited. Sketching materials are supplied at a nominal cost. Each class is a complete lesson. January 8 through May 14.

E. ART PILGRIMAGES

DUDLEY CRAFTS WATSON. FRIDAYS 2:30 P.M. Fullerton Hall.

- JANUARY 8—German Painting from Dürer to Lenbach. 15—Contemporary German Painting. 22—Romantic Art in France. 29—How to See Modern Art. Agnes Harrison Lincoln.
- FEBRUARY 5—Some Aspects of Modern Mexican Mural Painting. Daniel Catton Rich. 12—Chicago Silhouettes. Herma Clark. 19—Early American Inns and Historic Homes. Amy Noble Maurer. 26—The Understanding of Oriental Art. Charles Fabens Kelley.
- MARCH 5—Russia's Contribution. 12—Six Modern Masters. 19—The Enjoyment of Sculpture. 26—Monsalvat.

F. GALLERY TALKS ON THE CURRENT EXHIBITIONS

DUDLEY CRAFTS WATSON. FRIDAYS, 12:15 NOON. REPEATED AT 7:15 P.M.

- JANUARY 8—Exhibition of German Painting and Drawing from the Fifteenth to the Twentieth Centuries. 15—Paintings by the Brothers Le Nain and Georges de La Tour.
 22—Recent Acquisitions to the Permanent Collection. 29—American Art in the Permanent Collections. George Buehr.
- FEBRUARY 5—Forty-First Annual Exhibition by Artists of Chicago and Vicinity. George Buehr. 12—Forty-First Annual Exhibition by Artists of Chicago and Vicinity. George Buehr. 19—Forty-First Annual Exhibition by Artists of Chicago and Vicinity. George Buehr. 26—Forty-First Annual Exhibition by Artists of Chicago and Vicinity. Helen Mackenzie.
- MARCH 5—Forty-First Annual Exhibition by Artists of Chicago and Vicinity. 12—Our Oriental Masterpieces. 19—Sixteenth International Exhibition of Water Colors. 26—Sixteenth International Exhibition of Water Colors.

DEPARTMENT OF EDUCATION

MISS HELEN PARKER—HEAD OF THE DEPARTMENT

INFORMAL lectures, some given in the galleries, some illustrated with slides, will be given by Miss Parker. The following schedule will begin on January 4:

THE CURRENT EXHIBITIONS. MONDAYS at 11:00. January 4—The German Exhibition. 11—Paintings by the Le Nain and De la Tour. 18—The Guatemalan Exhibition. 25—Modern German Prints. Single lectures 45 cents. Course of 12 lectures \$4.50.

THE ART INSTITUTE COLLECTIONS. MONDAYS at 6:30. During the month of January the Monday morning lectures listed above will be repeated at 6:30. Single lectures 35 cents. Course of 12 lectures \$3.50.

THE ART VIEWPOINT. TUESDAYS 6:30 to 8:00. An approach to the understanding of the arts through the study and evaluation of certain masterpieces in various artistic expressions: architecture, painting, sculpture. Planned to develop the ability to perceive the principles of form, color, line and design. There will be opportunity for participation in a discussion of the ideas presented for those who wish it. Single lectures 60 cents. Course of 12 lectures \$6.00.

HALF-HOURS IN THE GALLERIES. WEDNESDAYS 12:15-12:45. Short talks on the Institute collections offered at the noon hour for business people, and anyone else interested. Single talks 15 cents. Course of ten talks \$1.00. During January the lectures will be on nineteenth century painting.

ADVENTURES IN THE ARTS—SECOND SERIES. THURSDAYS at 6:30. The Florence Dibell Bartlett Series of Lectures on various aspects of art. January 7—French Painting in the 17th and 18th centuries. January 14—Colorful Guatemala. Miss Bartlett, Lecturer. January 21—The Development of Portrait Painting. January 28—Wandering through Italy. Intended primarily for those employed during the day. FREE in Fullerton Hall.

THE ART VIEWPOINT. FRIDAYS at 11:00. The same at the Tuesday evening course. Single lectures 45 cents. Course of 12 lectures \$4.50.

OTHER EDUCATIONAL OPPORTUNITIES. Talks in the galleries for clubs and organizations on current exhibitions and the permanent collections may be arranged by special appointment. Museum visits for elementary, preparatory and college students who wish to see the collections either for the study of some particular field, or for a general survey, also by appointment. Private guide service for visitors. A nominal charge is made for these services. Detailed information upon request.

CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND PUBLIC SCHOOLS

Saturdays 10:30 to 12:00 Noon. Fullerton Hall. Mr. Watson assisted by Mr. Buehr.

A practical sketch class from the posed model. Materials supplied at five cents a lesson. Special scholarship honor pupils from public high and grade schools are also being invited to this class. Therefore there will not be room for adult visitors. January 9 through February 13.

THE SCAMMON FUND LECTURES

Fullerton Hall, Tuesdays, at 2:30 P.M. For Members and Students.

JANUARY

- 5—Lecture: "German Art and the Gothic Spirit." Helen Appleton Read, Carl Schurz Memorial Foundation, Philadelphia. Mrs. Read will attempt to show that all German art is an expression of the Gothic point of view, which has been variously termed Romantic, Baroque, and Expressionistic; that in German art feeling is more important than form and the idea more significant than its expression.
- 12—Lecture: "The Acropolis of Athens." Florence A. Stone, formerly at the American School of Classical Studies, Athens. The Parthenon, Propylaea, Erechtheion, Temple of Nike, etc., are illustrated and discussed in Miss Stone's lecture.
- 14—THURSDAY LECTURE. M. Louis Carré, who organized the Exhibition of Georges de La Tour and the Brothers Le Nain, will lecture in Fullerton Hall on Thursday, January 14, at 2:30 o'clock for Members and Students on the extraordinary art of Georges de La Tour, of whose authentic works only about a dozen are known.
- 19—Lecture: "Mural Painting, Its Traditions, Old and New." George William Eggers, The College of the City of New York. Recent Government projects have created great interest in the problems of mural painting.
- 26—Lecture: "The Sense of Reality from Leonardo to the Impressionists." Stephan Bourgeois, New York City. Mr. Bourgeois will present a new approach to modern art from the angle of "reality."

FEBRUARY

- 2—Lecture: "The Evolution of Ballet Decoration and Costume." Arnold Haskell, author of "Balletomania" and "Diaghileff," and dance critic for the London Daily Telegraph. Mr. Haskell will discuss the function and future of ballet decoration and costume.

THE GARFIELD PARK ART GALLERIES

"NEW Horizons in American Art," the new exhibition to open in the Garfield Park Galleries on January 10th, will undoubtedly be one of the most interesting since the opening of the galleries over a year ago. This exhibition which has recently been shown at the Museum of Modern Art in New York consists of murals, oil and water color paintings, prints, sculptures, all representative of the work done during the past year by the Federal Art Project. The exhibition will continue until February 1st.

The Galleries which are in the Administration Building at 100 North Central Park Avenue and Washington Boulevard are open free every day from 1:00 to 5:00 P.M. and on Sundays and Wednesdays they are open continuously from 1:00 to 9:00 P.M. Lectures on the exhibitions for groups may be arranged by appointment with Miss Helen Mackenzie at the Art Institute.

RESTAURANT

The Cafeteria and Fountain, which serves beverages and light lunches, is open every day except Sunday from 9 to 5 o'clock. Members have 10% discount on ticket books.

SUNDAY AFTERNOON TRAVEL LECTURES

DUDLEY CRAFTS WATSON. 3:45 P.M. Fullerton Hall.

ADMISSION FIFTY CENTS

Members, their immediate families, and out-of-town visiting guests admitted free.
 Members' Guest cards not accepted at these lectures.

JANUARY 3—Motoring Across Germany. 10—Switzerland and Bavaria. 17—The Moods of Mexico. Part I. 24—The Moods of Mexico. Part II. 31—Uncovering the Past in Persia. Watson Dickerman.

EXHIBITIONS

October 1-January 30—Engravings by Martin Schongauer. *Gallery 16*. Etchings by James A. McNeill Whistler from the Clarence Buckingham Collection. *Galleries 18 and 18A*.

November 6-January 11—The Fourth International Exhibition of Etching and Engraving. *Galleries 12, 13 and 14*.

November 15-January 15—Javanese Batiks. Lent by Mr. Robert Allerton. *Gallery L4*.

December 17-February 15—Exhibition of Work Done by the Children in the Saturday Classes of the School of the Art Institute. *The Children's Museum*.

December 22-January 24—Exhibition of Costumes and Textiles from Guatemala. Lent by Miss Florence Dibell Bartlett. *Gallery G52*.

December 22-January 24—Photographs of Germany by Clyde Brown. *Blackstone Hall*.

December 22-January 24—Exhibition of German Paintings and Drawings from the Fifteenth Century to the Twentieth Century. Under the Auspices of The Oberlaender Trust and The Carl Schurz Memorial Foundation. *Galleries G58-G61*. Paintings by the Brothers Le Nain and Georges de La Tour. *Gallery G55*.

Drawings by George Wesley Bellows. Lent by Mrs. Emma S. Bellows. *Gallery G57*. Recent Accessions to the Permanent Collections of the Art Institute. *Gallery G54*. Prints by Francisco Goya. *Galleries G56 and G57*.

January 13-April 28—Modern German Prints. *Gallery 14*.

January 15-May 26—The Albert H. Wolf Memorial Collection. *Gallery 12*.

January 15-April 28—Etchings by Anders Zorn. *Gallery 13*.

January 20-March 15—Japanese Color Prints from the Collection of the late Mrs. George T. Smithe. *Gallery H9*. Japanese Surimono from the Clarence Buckingham Collection. *Gallery H5*.

LECTURES ON ORIENTAL ART

THE lectures will be given on Wednesday mornings at 10:30 in the Club Room, throughout the winter, the last one occurring on April 7. The program for January dealing with Japan, follows:

JANUARY 13. Historical Background of Japanese Art. 20. Japanese Architecture. 27. Japanese Sculpture.

THE CHILDREN'S MUSEUM

1. The winter series of Talks for Children given by Miss Mackenzie, the Curator of the Children's Museum, on Saturday mornings from 9:15 to 9:50, will consist of alternate talks with lantern slides, and brief gallery tours. The aim is to acquaint the children with the collections of the Art Institute and to explain their backgrounds and importance. These talks given from January 9th to March 27th, inclusive, are free to all children and are especially planned for those of eight years and over. For January the schedule is as follows:

January 9—Ancient Egyptian Customs 23—Twelfth Century Churches of France
 16—Tour of the Egyptian Collection 30—The Romanesque in Blackstone Hall

2. The Curator of the Children's Museum will offer another series of 12 gallery tours for the Children of Members, beginning January 9th. Each Saturday a different section of the Art Institute will be visited to acquaint the children with our own collections. These tours will start from the Children's Museum at 12:30 and will end at the front door at 1:00 P.M. They are planned especially for children of eight years or over and attendance is limited to children under High School age.

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